

A celebration of style

by Anna Asimakopulos

Sa Geste is a symbolic coming of age of women dancers and choreographers. More than just the feminizing of a masculine word, *Sa Geste* is a celebration of recent works by up and coming young Canadian women choreographers.

A co-production of Tangente Danse Actuelle and Théâtre Experimentale des Femmes, *Sa Geste* will feature works by twelve women choreographers from today through Dec. 13.

Dena Davida of Tangente said *Sa Geste* is one of this year's four floating series, each done in collaboration with a different co-producer. With Théâtre Experimentale des Femmes as co-producer, the logical step was to feature women choreographers.

"This generation (of women dancers and choreographers) inherited a lot of advantages, they presume they're strong, they take risks," said Davida. And this assumption of strength is evident in the choreographies of these women who incorporate gymnastics, poetry, dance, performance art, mime and athletics in their work.

One of the most striking features of this series is the lack of technology in the choreographies. Instead, the featured choreographers have returned to working with the body. As well, the works focus more on style and form than content.

In their work, many of the women return to their cultural backgrounds. Irene Stamou's choreography *Ouch re mana* was inspired by her travels to Greece in 1986, where she spent two months herding sheep in her grandmother's village.

Styles range from punk to oriental meditation. Choreographers Lisa Cochrane and Hélène Langevin play with punk aesthetics and the driving force behind it.

Using a mix of theatre, many of the choreographers create characters and situations.

The *Sa Geste* series also presents internationally acclaimed professional choreographer Julie West. Explaining West's appearance in the series, Davida says, "I invited her because I feel it's important to have a professional. I like that range."

All performances will take place at Espace GO, 5066 rue Clark, from Wednesday through Saturday at 20h30 and Sundays at 14h30 and 20h30. Anne Norman, Lisa McLellan and Lisa Cochrane perform from Nov. 26-8, Carolyn Boll, Irene Stamou, Nathalie Lamarche & Danièle Lecourtois, and Heather Mah from Dec. 2-4, Sylvie Laliberté Dec. 5 & 6, Carole Bergeron, Dulcinée Langfelder and Hélène Langevin Dec. 9-11 and Julie West Dec. 12 & 13. Tickets are \$11, \$8 for students. For info. call 271-5381.

distortion by cameraman

photo Pierre Crépô

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film: Cry
Freedom,
High &
Low and
Barfly

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home-
brewing
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music:
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Liberalism meets oppression

by Pierre Tordjman

Cry Freedom: every White liberal's movie guide to understanding Black consciousness.

Cry Freedom is the latest American made film by British actor/producer Richard Attenborough, whose mega-production, *Gandhi*, raked in international awards. The film is based on the books *Biko* and *Asking for Trouble* by Donald Woods. Once again, it seems that the film will receive more hype than it actually deserves.

In 1975 South Africa, a "liberal opposition" editor is invited to meet Steve Biko. The editor, out of sincere liberalism, had accused the Black activist of "promoting anti-White racism." The film offers a watered down portrayal of Biko, to allow for liberal understanding of the extreme oppression of the apartheid state—"Our children live in it, and they die in it," says Biko.

Though the movie focusses clearly on the difference of the worlds of Blacks and Whites in South Africa, it shows little of the Black South African's political struggles. Rather, it focusses on Steve Biko's articulated arguments about Black consciousness, or *Négrisme*—"Black is beautiful," he says to the judge accusing him of promoting violence and endangering public life, "I say this because Black, in English, means bad."

Biko wins the editor's sympathy by showing him the realities of life for Blacks in South Africa. He shows him their shanty towns, death squad violence, and a casual dinner party with friends.

These images are loud but they

never become sensationalistic or tacky. They are powerful and clear, showing the real nature of South Africa's racist regime.

For example, at the very end, we see thousands of youngsters, gathering and protesting peacefully in Soweto, as it happened in 1976. The police confront them and, after a warning, "disperse" them, killing over 700 people. One needs no explanation, because the situation is obvious. The police kill, torture and jail under apartheid, and need not justify any of its actions because racism is institutionalized.

As the editor gets to know Biko and his cause, he becomes involved with Black movements until he finds himself placed under house arrest. Biko has just been killed by the police. The other half of *Cry Freedom* shows the hardships suffered by our White editor's family, until they finally manage—45 minutes later and don't forget to buy your pop corn, its €10 extra for the butter—to leave South Africa for England where our editor will be able to denounce the apartheid regime thanks to his biography of



Biko.

The voices of Africa's people resonate throughout the film. They are the mature voices of a conscious people who recognise their self-worth and their claim to "universality."

The major fault of *Cry Freedom* lies in the depiction of Blacks and Whites. Instead of showing them together, both involved in their

struggle, Biko and his friends are sometimes depicted as needing the White liberal's attention. But Whites, be they bad cops or good liberals, are usually portrayed as independently active people. Blacks are generally portrayed as being watched by a White.

The advantage of this is to give a role model to the white audience that the movie will attract, allowing

them to see themselves as part of the liberation process. The major disadvantage is that it gives a partly passive image of Blacks in South Africa.

Although the depiction of the White population predominates, *Cry Freedom* remains as one of the best documentary films on South Africa available in our commercial media.

An apathetic romantic drunk

"drink more beer.
there's time.
and if there's not
that's all right
too."

Charles Bukowski

by Paul Horwitz

Widespread concern for basic social issues has always led society

to think of the habitual drunk as a pathetic creature in need of both sympathy and help. *Barfly*, the new film by director Barbet Schroeder, takes an altogether different approach to the drunk—the drunk is apathetic yet romantic character trapped in an inappropriate time.

Barfly's strength is rooted in the strong relationship between actor Mickey Rourke and poet, author,

and constant drunk Charles Bukowski, who wrote the autobiographical screenplay at the request of the director.

Rourke proves that his recent popularity is not just a fluke. He plays the lead character, Henry Chinaski, an oddly aristocratic bum, loved by no one. He drinks because he's waiting for something, though he is unsure of what it is. In

the meantime, he spends his time picking fights with Eddie, the night bartender, drinking as much as he can afford, and writing poetry.

Henry hooks up with Wanda (Faye Dunaway), a woman who drinks because there is nothing left for her to do. As she warns Henry, she'll go with anyone who buys her a fifth of whiskey. Yet the two seem to enjoy the firm relationship of people with nowhere else to turn. Dunaway is certainly better in *Barfly* than she has been in years, but she is still too glamorous to make her character entirely convincing.

The film is a bright source of entertainment—the dialogue is realistic and humorous, the acting superb, and the dingy feel of the camera and set lends to the feel of exhaustion and apathy.

The most unfortunate part of *Barfly* is its subplot. Chinaski is tempted by Tully (Alice Krige), a wealthy publisher and arts patron who offers him the upper class comforts which his lower class existence forces him to reject. The nostalgic Bukowski seems to have forgotten that the lost are the lost, regardless of their surroundings.

All in all, *Barfly* is a well crafted film, with some of the best writing in the crop of recent releases. With luck, its wide release will attract more people to the talents of both Rourke and Bukowski. Certainly, the movie won't hurt liquor sales.

Barfly will be opening in Montréal shortly.

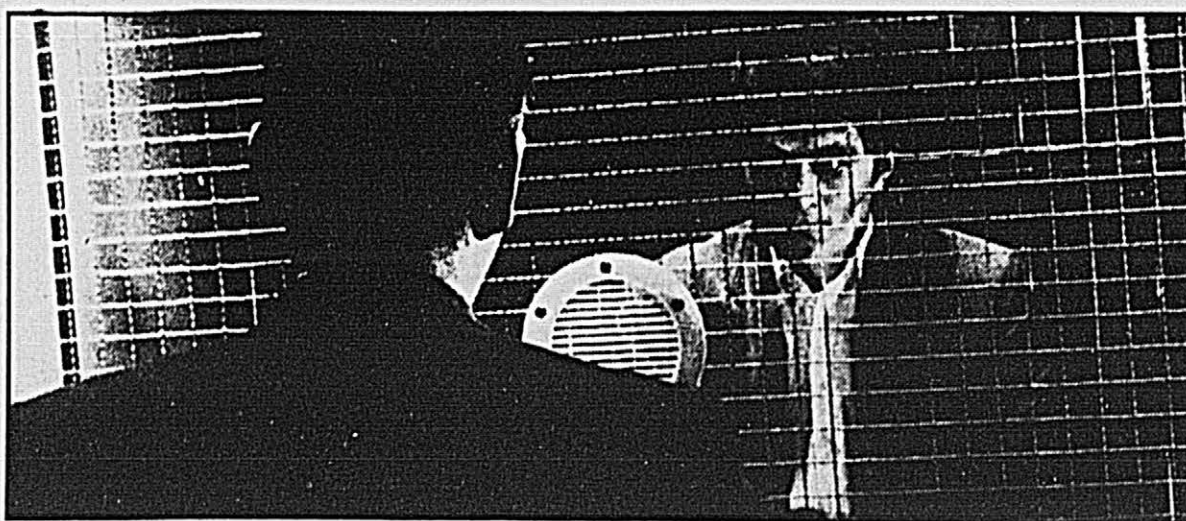
Forgotten capitalist warriors

by Kristian Gravenor

Akira Kurosawa is one of Japan's best known filmmakers and has delivered such screen gems as *Ran* and *The Seven Samurai* to our shores. North American film distributors are still discovering the two dozen odd films he has directed since 1943. *High and Low*, made in 1963, is the latest find.

The film is a black and white detective thriller which tells the tale of a slightly egotistical warrior/capitalist on the verge of a takeover of his employer's shoe company. He is told that his son has been kidnapped. But his son saunters into the room a few seconds later and says his playmate, the son of a family servant was abducted by mistake.

Our hero must decide whether or not he should ransom his servant's



son and abandon his own ambitions to buy out the company. Such moral dilemmas are the bread and butter of great drama and Kurosawa spreads it on real thick.

The first half of the film takes

place entirely indoors, but Kurosawa avoids inducing claustrophobia by expert use of wide angle lenses.

The police search is the focus of the second half on which the

director's hand is masterfully persuasive, making a standard plot into a kaleidoscope of intrigue. Although quite chronologically consumptive, it merits the sacrifice as a masterpiece of the genre.

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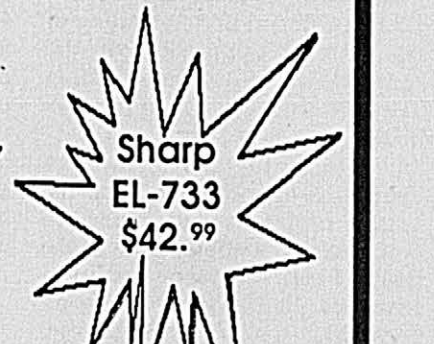
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Socialising with Hamlet

by Agnes Beckett

It's strange to walk into a theatre where Hamlet is being played. So many adjectives, so many superlatives. "Greatest Play of All Time." "The Finest Work of the Finest Play-

wright." "The Role Every Actor Longs to Play." The words echo off the brick and wood and reverberate in the head. And you sit down and say, "Okay, go ahead. Prove it."

This is the challenge that Players' Theatre has taken on. They are pre-

sending a new production of Hamlet this week, attempting to climb that mountain of a play.

The actors and the triumvirate of student directors (Nick Morra, Carl P. Wilson III and Andrew Wilson)

have taken the high but hard road with the rich possibilities of the play—ambiguity. And this is admirable, although it might work against the clarity of the acting in spots. They have also chosen to emphasize the theatricality of the play, fittingly enough in a show that includes a play-within-a-play.

Thus, the Players production begins with the actors' warm-up on a dimly lit stage. It gradually becomes apparent that the actors are playing not only the characters but themselves as well. They sit on the sidelines when not in a scene and watch, chat, drink water... all in an everyday way. All, that is, except Hamlet (Trevor Tejada-Berges) himself.

Hamlet is stuck in a cage, literally, in the centre of the stage. He never gets to relax and just be Trevor in the "off-stage" area. Interesting. The cage is fun, too, although after awhile it becomes a bit of an eyesore and makes some of the staging a little awkward. Gladly, it doesn't make the whole show feel gimmicked-up.

And the acting is good. Tejada-Berges makes Hamlet the pivotal figure that he must be. One might ask that a caged Hamlet give us a stronger feeling of tortured captivity. But he handles the details of the lines—from "To be or not to be" on down to "Why, what an ass am I"—with intelligence and clarity and exudes the charisma of the melancholic Dane. The whole cast uses the language quite well, with minor exceptions.

As Hamlet's abandoned love Ophelia, Laurie Armstrong gives us a vulnerable innocent whose final madness reveals a complex undercurrent that puts the rest of the performance in a new light. Her lines and movements stick in the head after the house lights have gone up.

Her brother Laertes (Andre Apergis) is a youthful but passionate man with shades of madness of his own. Both he and Dwayne Williams (as King Claudius) play their roles with detail and subtlety.

Scott Armstrong is an amusingly long-winded Polonius, and his partners in comedy, Rosencrantz and Guildenstern (Christine ten Brummeler and James Ramsay) are a prep-school Laurel and Hardy. The tragicomic textures of the play are well served by them and by the outrageous Gravedigger.

In general, aside from occasional slips, a lack of commitment from the actors and directors to the concepts and characters seems to be the only handicap. The cage dominates but does not oppress. The distinction between actors and characters is often hard to discern when the players step out of the charmed circle. And lines that ring clear sometimes don't quite ring true.

The other big problem is the play's length. An uncut Hamlet can run to five hours. We're spared that. But three hours and a bit is still hard on our television-ravaged concentration. It is tolerable, though, and it's worth the effort to witness a brave attempt at a colossal task.



Anarchy express at home

by Hanns Christian Anarchist and Norman Brau

Beer, beer, beer. Can't live with it, can't live without it. The traditional night out on the town—complemented with a liberal amount of libation—is enough to make the average student join the young Conservatives. If you're not that desperate, there is an easy way to maintain your high alcohol intake and save money at the same time.

Brewing your own beer can be a cheap and fulfilling experience in your university life. As any astute reporter will tell you, research and on-hand familiarity with the subject is essential for any in-depth report. We thought it only fitting that we subject ourselves to our own experimentation before we revealed the amazing facts about home brew.

We had the pleasure of an informative afternoon with Brewmaster Jim Nethercott, a typical McGill student. He and his roommates have been brewing their own beer for over a year now and they find the results intoxicating. But Brewmaster Nethercott remarked that "few students realise how cheap and easy it really is. To start up, it'll cost about \$50, but you can start for as little as \$35."

Since the average batch makes about sixty bottles, that works out to about 50 cents per beer for the first batch. And once you have the basic materials—thermometer, five gallon plastic container, capper, tube to siphon, a 90 cent gas bleeder—the cost is reduced dramatically on successive batches.

So once you've been brewing for some time, the actual cost for each bottle of beer is less than 20 cents.

It's enough to make one's liver turn over in its grave.

But how hard is it really? "It's so easy a drunk could do it," Brewmaster Nethercott told us. Which could very well be a necessary qualification for some home-brewers. It takes ten minutes to brew a batch, the instructions being included in every kit. The hardest part is making sure that all the equipment is completely sterilised. Sterilising tablets can be purchased at the Brewing Centre. Do not use bleach, since the chlorine is as difficult to get rid of as it is to stomach. You do not want your guests remarking on the similarities of your beer to toilet water. Again, it is very important to keep all your equipment clean. Remember, cleanliness is next to drunkenness.

The instructions are slightly different for each brand of beer, but basically all that is required is the mixing of the malt extract contained in the kit (\$8—\$15) with five cups of sugar. Sue, from 'Les Vignes du Seigneur' in Le Faubourg Mall told us, "You can use brewing sugar or normal white sugar, the only difference being that brewing sugar dissolves easier." Add to this five gallons of water and the yeast (contained in the kit), and let it sit for the fermentation process to complete. This usually takes between five and ten days.

As an excellent way to justify your on-campus distillery, you can dutifully explain that by experimentation the process polysaccharides (malt) are converted to glucose, sucrose and maltose, by a culture (yeast). It continues to convert the sugars into alcohol: $C_6H_{12}O_6 +$

yeast = $2C_2H_5OH + 2CO_2$ (It tastes better than it looks). The fermentation process is complete when no more carbon dioxide is produced. (It's bubbling stops)

When the reaction is complete, you are ready to bottle. Again make sure your bottles are clean. Remove all cigarette butts, mould, lipstick etc. Add a teaspoon of sugar to each bottle. The sugar acts with the remaining yeast to form the CO_2 , the gas in the beer. Do not add too much sugar or the bottles will explode. When siphoning, make sure not to add the yeast that will be left in the bottom of the container to your bottles. The hardest part now is not drinking it for two weeks—four weeks is ideal, but masochistic. During this frustrating period, you can think of names for your home-brew. Some suggestions? Anarchy Express, the Ghetto Blaster, Barfenbrau, Shitmeister, but to each his or her own.

There are plenty of kits on the market, with Canadian, British, Australian, and American lagers, bitters, and stouts available. One would question the intelligence of brewing American beers, however. There are plenty of outlets in Montréal. Check your yellow pages for the store near you.

There are a couple of do's and don'ts in brewing. Patience is a virtue. If you are greedy and taste it too early, you will be disappointed. If you add too much sugar, your landlord will be very disappointed by the beer on the ceilings. Keep the beer at the right temperature, 65—75 C, for the fermentation to take place and make sure that it has completely reacted before you bottle. Again, make sure that every-



thing you use is clean, clean, clean. Perhaps the biggest no-no is drinking the sediment. You will cause your very own F.A.E.s and have a bad case of R.B.M.s (rapid bowel movements). Apart from that it's

very easy and at 20 cents a pop, you can afford a few mistakes. Besides no beer can taste bad at that price. This has been a public service announcement. Ladies and gentlemen start your siphons.

Daily Photo—Andrew Fischer

Insidious pop

by Skip Lawless

While it isn't clear whether or not Ivan of Men Without Hats would like to be named in the same sentence as Corey Hart, the fact remains that the two are Montréal's most commercially successful acts in recent years.

The band has been silent recently, but their latest album, *Pop Goes the World*, will keep them right there in the money. There are some insidious pop hooks on this album. Somehow, as if by auto-suggestion, the listener is forced to hum/sing/have the album's tracks running through his/her head for a period of twenty-four hours after having listened to it for only once. Before buying this album one must first decide if this is a good thing.

Given that most of the album could either easily be adapted for a Coke commercial—or rather was written as a Coke commercial—one ought to look for some merit.

The album is billed as a concept album, sort of like Tommy and Jethro Tull's *Thick as a Brick*. The album even features the flute of Ian Anderson in places. Note, however, Jethro Tull fans, that listening to this album will probably make you shrivel up into a sixties retro-raisin. Its tracks follow a fairly loose story line about a boy musician, a girl musician and their discovery of fame, love and everything.

Against this backdrop, probably the most interesting statement the album makes is about hype and deification of pop groups, on "Walk on Water": *They said that we could walk on water/they said that we should knock on wood/we did none of these things and they said we could sing so we sang about falling in love.* Not horribly profound or earth shattering, *Pop Goes the World* is not exactly Michael Jackson either but is really is pop.

purity

by Patrick Hamou

There are these two brothers named Carlos and Alex Sora.

About eight years ago they formed this band called The Nils. They churned out hard-edged, guitar-oriented music with the help of a bassist nick-named "Chico." They were influenced by the early punk music of the Sex Pistols, Rich Kids, The Clash and The Dils.

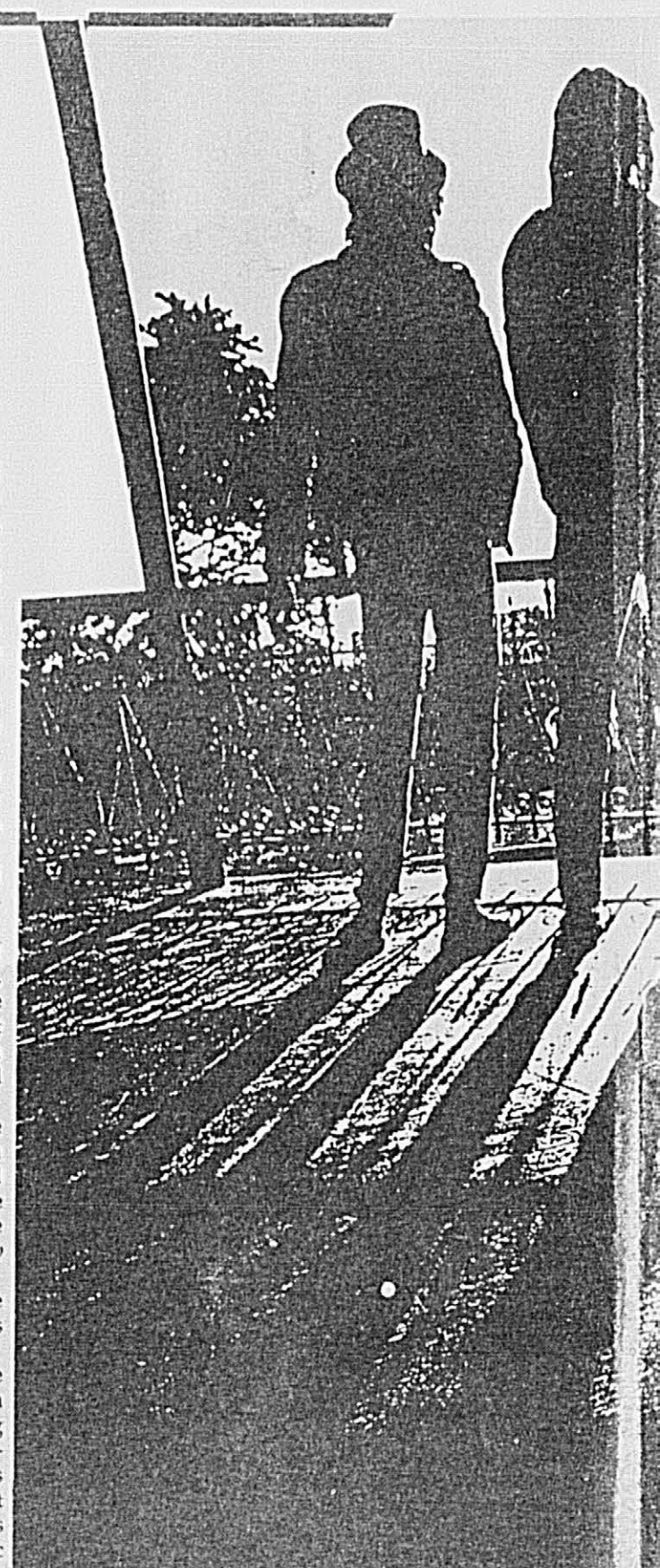
In 1982 they released a promising cassette entitled *The Nils 'Now'*. In the next three years, they contributed to two compilations, put out two EP's, and juggled two drummers. About a year and a half ago, they were offered a record deal with the New York City based label, Profile. After some legal wrangles, their first full length LP is now available on this American label.

From the opening chords of "River of Sadness," this album sits you down, demanding you stay put until the needle ends on side two. Then pick it up and start over again. Some people may think I'm over-reacting, but it's how I honestly feel about this record.

If you want to know what the pure essence of rock 'n roll has to offer when simple, straight-ahead music is combined with intelligent lyrics and a strong sense of rhythm, then pick up this record. The Nils have made a huge leap since the *Now* cassette, and there is no turning back.

Having Chris Spedding turning the dials for them has improved the band's musicianship tremendously. Singer/songwriter Alex Soria has brought more acoustic guitar into the material, which strikes a nice balance with Carlos' strong electric offerings. Alex's vocals have finally been brought to the forefront as well, showcasing what was always a great voice. Rounded out by Guy Caron's strong, yet subtle bass and the frenetic snapping of Jean Lortie's drums, they've made an incredible first attempt at a full LP.

If you caught one of The Nils' few live appearances over the summer, you may



Really red

by Chris Lawson

The hordes of youngsters who rallied to cries of "death before disco," in the late seventies dove for cotton earplugs when Frankie Goes to Hollywood arrived on the scene in around 1982. The disco-revival of the past few years has been more than some people can take.

Harkening back to the days of Claudia Barry, Kikki Dee and the Bee Gees, the neo-disco of the eighties barely rings a single electro-bell. Those who remember the lyrical dark ages of "Disco Duck" or "Staying Alive" will be surprised to hear the lyrics of *The Communards* on their latest album, *Red*.

For sooth, this is disco. The band, ex-Bronski Beat vocalist Jimmy Somerville and Richard Coles, even cover Gloria Gaynor's "Never Can Say Goodbye." The album should not be played at loud volumes if the listener has a familial history of heart disease, as it produces heart palpitations.

Unlike the mindless bop music of the seventies, *The Communards* have a lot to say.

"Tomorrow" is about a battered wife

who leaves her husband. *The harder you hit me/ the stronger I grow/ I'll leave you tomorrow take my pride and go.* The song is a very positive portrayal of women fighting back—but not in the 'Kung Fu Fighting' vein.

"There's More to Love..." attacks the hetero-hegemony of mainstream music, where, as Somerville says, "99.99 per cent of songs in the charts are sung by men about women or by women about men." *I would like to shout it from the highest mountain/ to tell the world I've found love and what it means to me/ But all around me there's violence and laws to make me think again/ Maybe one day they will understand/ there's more to love than boy meets girl.*

Red is dedicated to Mark Ashton, a co-worker who died of AIDS, as are two of the tracks on the album. "Victims" is about an AIDS victim, and problems he faces. *Billy feels contempt/ indignant words from hypocrites/ to them it's God's revenge/ No one to blame there's only victims.*

The band's sound is varied, from the pure disco of "Tomorrow," to a more jazzy sound on "Lovers and Friends". But this doesn't change the fact that it should be listened to. At least a few times.

A sleazy lounge

by Stephanie K. Lachowicz

Alex Chilton must have been a lounge singer in an earlier life. Or maybe he wanted to be one in this life, and his record company wouldn't let him. In any case, Chilton tries his hardest not to conceal the barroom belter in him.

On his latest album, *High Priest*, Chilton shows the sleazy stuff he's made of. The album contains songs like "Take it off," "Raunchy" and "Don't be a hog." The lyrics run in the almost-groaner vein. Chilton is not a serious poet.

Musically, Chilton includes the standards of a bad barroom band—listless drumbeat with too much cymbal, over-amplified bass and off-key whining sax. The musicians are so convincing that you can't help wondering, "Are they joking, or is this the way they really play?"

The highlight of the album is a cover of the 1950's lounge classic "Volare." Over a boppy ballpark organ sound, Chilton wails the lyrics in a bad Italian accent.

All in all, it's good cheesy fun. If you like Jonathan Richmond, Robin Hitchcock, and Buster Poindexter then Chilton's for you. *High Priest* is slick. But then, what self-respecting lounge lizard isn't slick?



have heard a good portion of the new material that made it onto this album. "Bandito Callin" is one of those songs you want to hear over and over again. "River of Sadness" and "When Love Puts on a Sad Face" highlight Alex Soria's talent for lyrical content, and "Truce" harks back to the Nils' earlier days.

They've re-recorded "Inbetweens" and "Daylight" on this album, which were the songs that sparked Profile's owner, Chris Williamson, to call them up after hearing them on the "Sell Out Young" EP a while back. The new versions are not re-makes, but more updated versions to fit the band's present sound. Producer Chris Spedding lends his acoustic talent on "Daylight", closing the album with some tender guitar strumming.

The Nils have maintained that all important raw acoustic edge, subtle as it may sometimes be. The street level consciousness is still there as well, "Young Man in Transit" and "Wicked Politician" keep their 'people's music' attitude and approach to their material.

We should feel proud that a band such as this comes from our own city, and ashamed that it took an American label to show us what we already had (except for Psyche and Siegfried who released the first two EP's). It may take a year or so, but this band may be on their way to becoming North American college radio's newest darlings, with the help of the powerful Profile label behind them.

Look up. The Nils have suddenly cast a huge musical shadow over this city.

Pogues

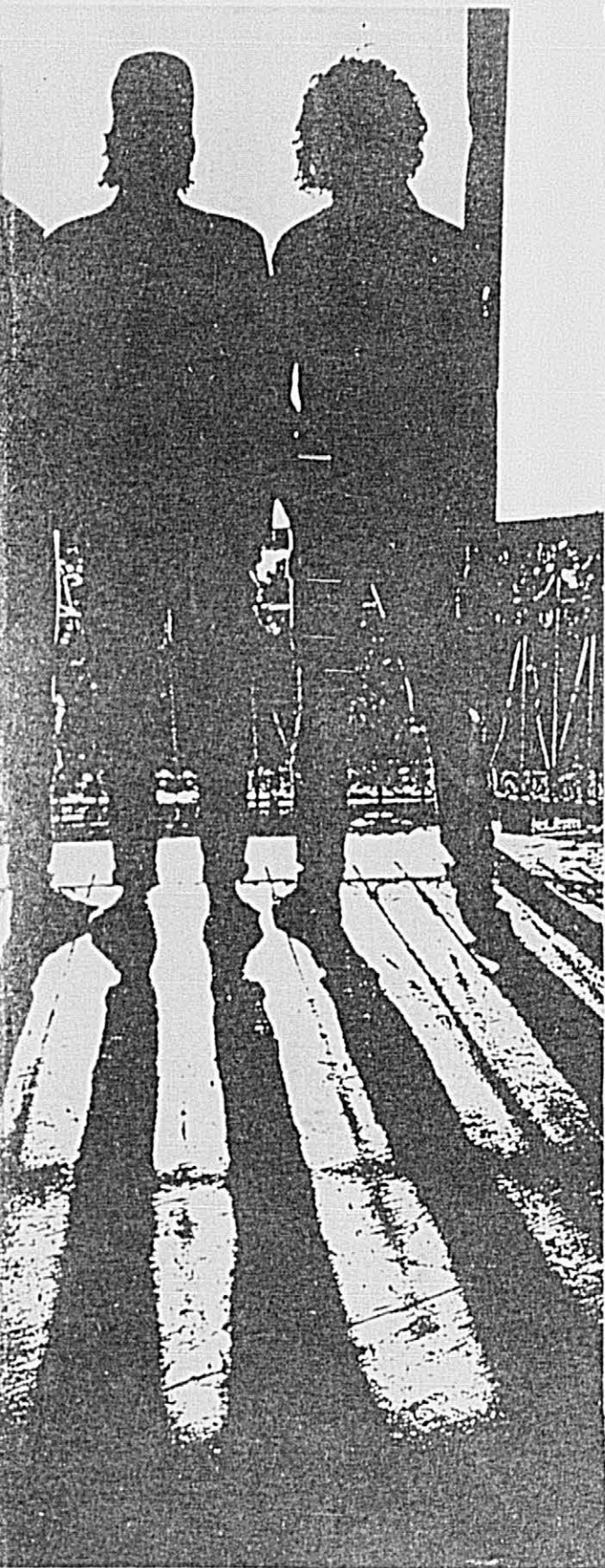
by Skip Lawless

They swear promise have bad teeth, and other forms of delirium. The Pogues aren't your roll band.

Uilleann pipes, fiddles and electric guitar band's music, often de punk, a stand-out in pop music.

With a voice possess than gift, vocalist Shane out raucous versions of Irish folk tunes such as





Post PiL eargasm

by Kristian Gravenor

The spirit of a great concert enters a hall through the channels of a profound collective aural and visual gratification. This mystical spirit was summoned to the Spectrum last Saturday as John Lydon and PiL hit their stride, creating enduring moments of mad musical bliss.

The evening began in an inauspicious manner with rumours of a brief performance and scalpers desperate to sell tickets. When the band appeared, many thought they'd walked into a Culture Club gig, with Lydon clad in apparel suited for Boy George complete with ribbons in hair and jacket with shoulder pads.

Worse, Lydon warned, "If anybody came here to hear ancient history, the exit is down there." It looked as if PiL would play a half hour of new songs and leave. But then something wonderful happened. The band proved that it was not such a bitter pill after all.

With resonating vocals and a singularly eccentric performance, Lydon hypnotized the audience with mesmerizing eyes.

Maybe it is because he has hit the wrong side of 30, but the singer actually showed some compassion towards the audience, touching grasping hands and thrusting the mike into the audience when a lad belted the lyrics of the famous non-love song.

John Lydon seems to have flipped over to the sunny side of hate and, if nothing else, it made for an excellent show, which left everyone happy.



Listingslistingsalistingslistingslisting

by hishi

marmoset... mimeoset... linocuts... lineaments... listermint... listings... listings... listings...
no, honest, free association isn't that bad

an entertainment option this weekend, let's get the messy business of what is going on over with as quickly as possible, to better enjoy that feeling of emptiness.

most of the weekend takes place tonight, so get your shoes (galoshes) on and follow me, tonight, Ant Farm makes their usual weekend appearance, this time at Rising Sun and capably guarded by Bubble Gum Army, at Station 10, meanwhile, the Royal Canadian Maple Saps struggle to be as entertaining as their name and at Secrets a similar attempt is made by Daisy Debolt and the Strawshyk Bros.

theatrically, we've got a unique version of Hamlet at Player's Theatre each night until Saturday at 20h, call 398-6813 for reservations and suchlike, also Michel Tremblay's *Bonjour, La Bonjour* plays at le Théâtre de Nouveau Monde from Tuesday to Friday at 20h and on Saturday twice, once at 16h and once at 20h.

in the same sort of mad-scheduling mood, Concordia presents Aristophanes' *Lysistrata* at the Chameleon Theatre tonight at 21h, tomorrow at 20h and Saturday at 19h, and Les Felluettes, the highly-touted new play by Michel Marc Bouchard, returns to the city until Dec 10, it joins in the holiday matinee madness on Saturday at 17h and 21h and in the meantime runs Tuesday to Friday (sound familiar?) at 20h30.

on Friday, you can indulge in the above theatrical events or hit the clubs, at the Folie du Large that night, new band The Bliminals send you secret messages for a mere \$3, the Rising Sun's *Ebony Affair* presents a grab bag of Third World rhythms, Mo Da Mu artists Bamff from Vancouver make sounds to accompany their amusing Highland Dancing poster at Fourfoues (21h30, four bucks), and at

the Nouveau Théâtre d'Outrement (not exactly a club, but loosen up a bit, folks) a visual/musical feast called *Musique et Ordinateur* will present seven dollars (or four for students) worth of new music and computer imagery.

also on Friday, the McGill Players' Theatre sports league performs in the theatre at 23h30, after Hamlet, late-night improvisational comedy, hell, sounds okay.

now our pool of information begins to dry up. Saturday there's a dance marathon of sorts to benefit Concordia's Dance Department at Fourfoues, call 848-4740 to figure out what the heck I'm talking about.

Sunday Yemsgane plays "sweet and soulful reggae" at Secrets, and if you're of a more revolutionary turn of mind, there's a film at the Centre St. Pierre at 14h called *From Tsar to Lenin*, in recognition of the 70th anniversary of the October Revolution, the Centre is at the Beaudry metro.

Monday you can amuse yourselves for once.

Tuesday? Rhythm Activism plays free at Poodles at 22h30, need I say more? can I say more? not really.

Wednesday, Cafe Commun/e presents an apartheid film called *The Anvil and the Hammer* which has been a selection at several major film festivals, call 842-3344 for details, but the film starts at 20h.

also on Wednesday, Concordia begins a presentation of Dylan Thomas' *Under Milkwood* at the D.B. Clarke theatre, Christmassy and all, tickets are four and two dollars in the usual demographics... call 848-4742 if you so desire.

and Thursday? hey, be patient, there's another Supplement soon... like January, in the meantime, clip this out and put it in your scrapbook.

ueetry in town

Soldier, 'Poor Paddy' and sad ballads such as 'Kitty.'

When they play live, they attract a wide assortment of people, most of whom are bent on boogying/thrashing/hopping/hoeing down, and generally burn the house down... and they're coming to town.

The Pogues appeared on the pop scene in a relatively large way with their second album, *Rum, Sodomy and the Lash*, in 1985. After experiencing success with that album, they re-released their first album, *Red Roses for Me*. The band also has two *albumettes* and several singles to their credit.

Not to their credit is *Haunted*, which appeared on the soundtrack to *Sid and Nancy* and sounded more like Pat Benatar. Loyal fans will forgive...

The Pogues play *The Spectrum* December 2nd at 20h00. Tickets are \$17.50. If you go, please don't dance with pointy objects on your clothing.







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— Gene Shalit, TODAY SHOW, NBC-TV

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Toxic cloud:

Not really getting rid of garbage



Daily Photo Files

Lead has been proved to affect the normal development of children while mercury slowly destroys the central nervous system.

The effects of these organic compounds, often grouped under the heading dioxin, have yet to be proved, but it is known that these substances have an affinity to fatty tissues and tend to accumulate in the body. Whether or not this accumulation increases the risks of cancer is not known.

"Scrubbers," touted as a solution to toxic emissions, only create more toxic waste. What fails to escape into the air becomes concentrated in the leftover ash, which is then carted off to landfill sites. There, these toxins risk leaking into the ground, eventually contaminating the water table.

There is no way to avoid garbage, it is a fact of life. According to Connett, the only way to deal with this onslaught of garbage is to recycle it. This solution will by no means put an end to landfill. But recycling can cut down on the amount of garbage that needs to be disposed of by up to 60 per cent. This does not only mean a cleaner world but one in which fewer demands are made on the environment. Recycling paper would mean fewer trees would need to be cut down, a process which permanently scars the environment. The topsoil, usually held in place by the complex network of roots, is washed away. Garbage disposal is a problem which is not going to go away on its own, nor does it disappear when you put it out on the curb.

Acid gases slowly kill all our trees and lakes when they fall back to the earth in the form of acid rain. Toxic metals like lead and mercury accumulate in the bloodstream of mammals and remain there causing irreparable damage to the organism.

categories—acid gases, toxic metals and newly formed organic substances such as dioxins and furans.

The film was followed by guest lecturer, Dr Paul Connett. The insight he provided to the question, which is no longer an issue facing large urban communities but one which has become a world problem, made the evening really special.

Montréal disposes of the majority of the waste we produce at the Des Carrières incinerator, that is 350,000 of the 4,250,000 tons of garbage produced annually. When the incinerator was unveiled in 1970 it was supposed to rid us of the problem of garbage disposal while at the same time harnessing the heat to generate electricity. But Québec doesn't need more hydro-electricity. As for ridding us of the problem of waste disposal, the problem has only gotten worse.

Proponents of Mass Burn Incineration paint an inaccurate picture of its accomplishments and neglect to mention the new problems it creates. Incineration does not put an end to landfill. It is impossible to burn everything and the remaining ash accounts for at least 25 per cent of the original mass.

Incineration is an extremely expensive way of handling garbage, and creates few jobs for the amount of money invested. Because incinerators have a monopoly on disposal, their cost will be borne by the taxpayer in the form of tipping fees—the cost of transporting the garbage to the incinerator.

But, most importantly, incinerators affect human health and the environment in many ways. In our attempt to burn everything our society produces, literally thousands of potentially harmful substances are released into the atmosphere. These substances fall under three main

Neutral Ground in Montréal

by Riki Shore

"Regina is not a city with a history of well-organized cultural undertakings," said Joan McNeil, curator for Articule's current exhibit. Articule is participating in an exchange with the Regina artist-run gallery, Neutral Ground. Twelve artists are showing their works which reflect a wide range of artistic activity. All in all, the exhibit comes as a pleasant surprise.

The show consists of painting, sculpture, photography, videos and construction. This stylistic range stresses the strong sense of individualism amongst the members of the group. The diversity is positive and harmonious. McNeil has suggested the presence of "a general underlying concern....[It] is really a concern for the place of the individual in his/her environment, the plight of humanity, and the means of coping with a sense of isolation or alienation." Because the artists have this common bond, their artistic differences complement one another.

About half the pieces exhibited are paintings. The canvases are all fairly large, most are diptychs or triptychs, and are oil paintings. Susan Brandoli's "Venus of The Plains" explores the power of nature over humanity. Inherent in her

work is the sense of the prairies and the geographical isolation of Saskatchewan. She evokes a mysterious, though not disturbing, feeling through the references to "early Native people and their rituals."

Alan Brandoli's "Mouth to Mouth" deals with the confrontation of self-identity. He depicts a boxer on one canvas. Opposite this Brandoli juxtaposes several heads and hands coming out at each other. The expressions of these physically detached faces are grueling, painful and tense. Here he suggests that the process of coming to terms with oneself, and the surroundings, is often a trying experience.

The most aesthetically pleasing canvas is Betty Tomasumos Sellers' "Shape of Being-1." Four amorphous bodies float on the surface while the background consists solely of colours. Sellers' colours are taken directly from Rothko—she mixes purple, black, red, yellow, orange and light brown to create a contrived, seemingly gaseous space. The colours emanate light and warmth, making it easy for the viewer to enter into this work.

Two ceramic sculptors have offered figurative works. Debbie Potter presents a pair of small, quasi-abstract figures. The content is difficult to understand, making these works slightly unapproachable.

Bruce Anderson's pair are almost life-size, and are constructed from cardboard and clay. With the use of commercial labels (the use of the title "Zesty Cheese Taquito" for one of his figures) Anderson pokes fun at the plight of the individual confronted by consumerism.

Two works go under the heading construction. Ron McLellan's "Creation" consists of a small, decorative, bronze chair with a copper plaque hanging above. McLellan is concerned with the medium and its expressive potentials. Ryan Arnott has made an arrangement of wood and ceramic objects, photos and a rug. His work is non-sensical, and not particularly pleasant to look at.

The only photographer included in the show is Patrick Close. He displays three photographs, all are visually pleasing. As with some of the other works, the meaning is difficult to grasp.

The artists of Neutral Ground have successfully emphasized the positive aspects of working with the small, conservative audience of Regina. As McNeil points out, the artists are able to express themselves to "an arts community which is active and supportive—and free of any self-appointed censorship." The results of their efforts are surprisingly impressive.

by Christian Robertson

It is not often that one devotes a Friday night to the discussion of garbage, but that is exactly what about 30 students and concerned citizens did when the video *Toxic Cloud* was screened at Concordia a few weeks ago.

Although the focus of the video was on waste disposal problems facing Montréal, it reflects a larger problem facing every industrialized nation in the world today.

The video effectively presents the problems surrounding waste disposal in Montréal, but loses much impact in trying to be something more. It comes across as an overly dramatized and pretentious attempt at creating a manifesto on environmental awareness. The first five minutes of the film are spent on a psychedelic trip through a horror show of humanity's destructiveness. All of this is presented in a drug-induced frenzy while some woman weeps unintelligible lyrics over an impoverished musical score which drones on in the background.

The biggest problem with the video is that despite its good intentions it spends too much of its time trying to evoke a response from the viewer, seriously hampering its potential impact.

Waste disposal is a very serious issue which must be dealt with accordingly. Not that a little creativity is misplaced but the overall message must not get lost in the process.

letters

To the Daily:

Why all the fuss about the women's Union programme to eliminate the use of sexist language from McGill's classrooms? This move simply recognizes the accepted belief that our language exerts a profound influence upon the way in which we think about ourselves and each other. More importantly it recognizes that contemporary English is littered with sexism which both reflects and reinforces sexism within society. If language bears none of these relations, why the need for Bill 101 or any bill concerning language rights?

When Dipippo and Loktev argue that the definition of mankind is 'human beings' or that they personally feel included under the term, they overlook the significance of language itself. Why is it unreasonable to change our language when so many find it offensive, and strongly feel that it reinforces sexist attitudes? Surely, these people aren't offended when the word 'humanity' is substituted for 'mankind'. What then, are the motivations underlying opposition to gender neutral language? A fear of having to spend \$6.95 on a gender neutral dictionary in the years to come? I think not. More likely, they simply cling insensitively to a basic human desire to oppose change.

Language constantly changes, let's make it for the better.
Steven Peck
Anne Kothawala
Arts U3



To the Daily:

There has much talk lately about the supposed chauvinistic status of the English language. The McGill Women's Union (who else...) has gone to the extreme of warning professors of the use of 'sexist' terms in McGill classrooms and lecture halls. This sound like a novel concept. But what exactly is meant by "sexist terms"? According to the Women's Union, this includes such terms as humanity and Mankind. The use of these

words somehow degrades women in general for it illustrates the domination men supposedly have over society. I suppose that the women's Union would contend that the English language merely linguistically institutionalizes sexism.

This line of reasoning is warped and ludicrous. I hardly think the word 'humanity' reinforces negative stereotypes against women. If we were to follow this tangential reasoning, the mere term woman itself would discriminate against females. Why? Because it is a word with a male root in which females are depicted as nothing but prefixes appended onto a male-dominated language and society. Even the term female succumbs to the same sexist and chauvinistic oppression. Thus, if we follow this twisted line of reasoning, we would arrive at the conclusion that the terms woman and female are themselves degrading to women. I suggest then that the McGill Women's Union clean up its own act first and remove the sexist term woman from its own title. Perhaps then it will have the logical right to criticize just about everyone else on campus. But whether it has both the moral and rational justification for depicting the English language as sexist is highly dubious.

The 'neutralizing the language' policy of the Women's Union is ridiculous, trivial, petty and juvenile. It is incredibly tire-



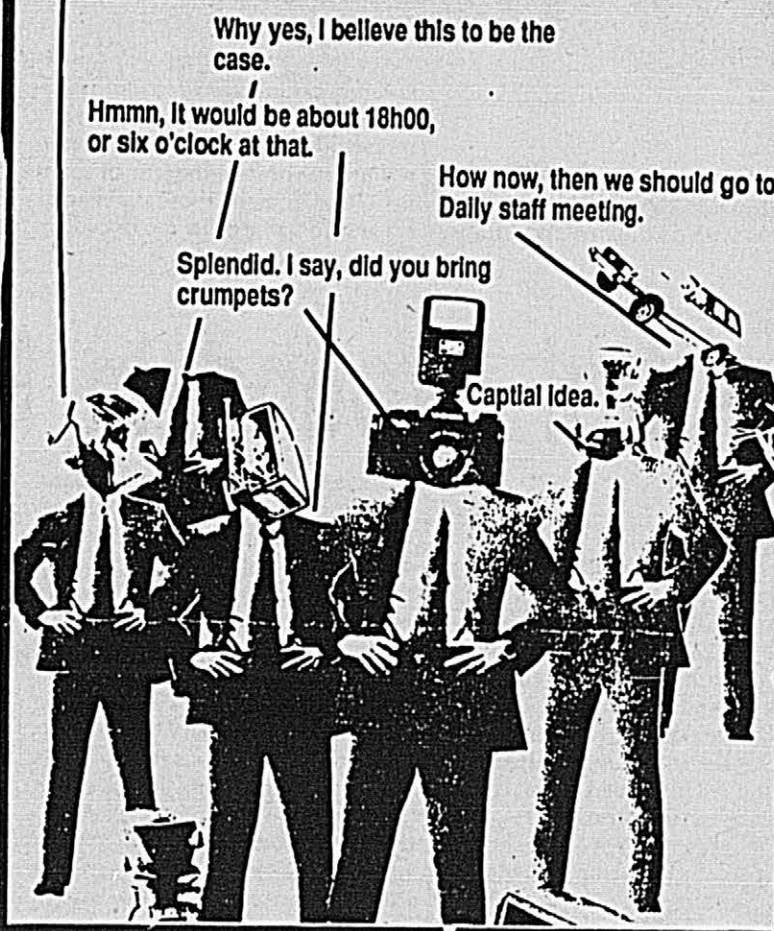
some to hear this narrow-minded opinion constantly brought up on campus. I would posit the conclusion that there are far more important areas where feminists should focus their attention. There are plenty of areas in which genuine discrimination is levelled against women. These areas require concern. Put an end to feminist paranoia and anti-male rhetoric. It is really pathetic to see an organization making massive issues out of non-problems.

Mark-Anthony Drumbl
BA U2

To the Daily:

In response to a letter printed in the Nov. 9th issue of the Daily, I would like to point out that a campus newspaper should be a source of information and a forum for ideas, be they "leftist" or otherwise. I have been reading the Daily throughout my career at McGill and find it to be a good source of information. It is important that

Hey, It's Thursday, Isn't It?



events

Thursday

Le Monde a Bicyclette, Concordia Central America Comm. and Quebec Public Interest Research Group present a slide show called Bikes not Bombs for Nicaragua at 4 p.m., 2149 Mackay, Basement Lounge, Concordia (848-7410).
Pugwash discusses "New Birth Technologies" at 19h, Burnside 426.
The Southern Africa Committee presents a talk and buffet with Josette Cole from South Africa. 17h30 at CIDMAA, 3738 Ste. Dominique.
The Anthropology Department presents Prof. Lee Drummond

speaking on the question "Are there cultures to communicate across?" at 16h30, Leacock 738.
Princeton Mime Company performs at 20h in the Alley.

Christopher Hill gives a lecture at noon on Milton in Leacock 26 and on Bunyan in Stewart Biology S1-4 at 18h.
Quebec Public Interest Group shows "Action for a change" and other PIRG-related videos between 11 and 3. Call 848-7410 for info.
Israeli folk dancing in the Union Building. Classes \$1.50. Call 845-9171.

Friday

Renaissance Music at Cafe Commune with Willow Consort. 20h. 201 Milton, 892-3344.

Centre for Developing-Area Studies presents a noon seminar with Ihab Hashim on The post-Nimeiri Sudan. 3715 Peel, Seminar Room.

Saturday

Charpentier's Midnight Mass sung by the Savoy Society at 20h. Call 398-6820.

such issues as Fuel Air Explosive research at McGill be brought to the attention of students, after which it is up to them to follow their consciences and convictions (be they for or against) in any manner they see fit.

As far as Mr. Binnie's statement that the paper "obediently serves the hackneyed left", it seems to me that the more right-of-centre students' political convictions aren't strong enough to inspire a willingness on their part to spend the time necessary to produce a campus newspaper. The staff's isolation—if in fact it does

exist—is certainly not self-imposed. As far as I'm concerned, the Daily does convey the opinions of those McGill students who bother to express themselves coherently.

Perhaps the time has come for the more conservative element of the student body to put their money where their mouths are, so to speak, and become regular contributors to the paper.

P.S. I sincerely resent Mr. Binnie's sexist comment about the Women's Union.
Philippa Shepherd
Biology U3



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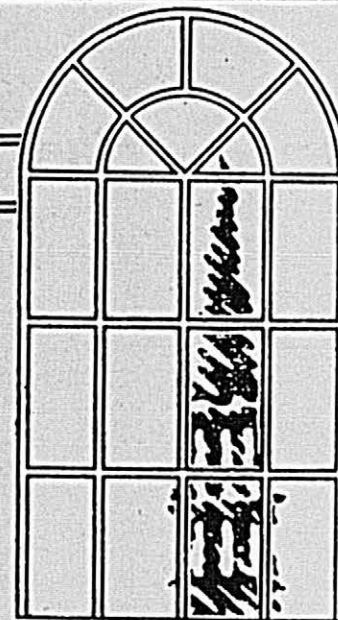
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McGill students: \$3.00 per day; \$7.00 for 3 consecutive days; \$2.00 per day for more than 3 consecutive days. McGill faculty and staff: \$4.00 per day. *Exact change only, please.* Boxed ads are available at the cost of \$4.00 per ad / per day — no discounts on boxing.

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Furnished bedroom available immediately in 2 storey house with students. \$175 a month includes all utilities, even phone, also washer & dryer, non-smoker. Tom 933-8779.

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4 1/2 sublet, 3650 Mountain. 2 bedroom, quiet, clean, excellent location. \$528/month. Call Spyro or Mike. Day 640-6400 x-1569, Eve 849-4317.

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Typist, part-time, familiarity with word perfect desirable. Bilingual, close to campus. 499-1200.

352 — HELP WANTED

Resort hotels, cruises, airlines & amusement parks now accepting applications for summer jobs, internships and career positions. For information & application; write National Collegiate Recreation, PO Box 8074 Hilton Head Island, SC, 29938.

Experienced bilingual waiter/waitress required for a new Indian restaurant -- Café Tandoor. Apply in person at 3547 St-Laurent Blvd.

Babysitter needed for baby & toddler. 12hrs a week (flexible), non-smoker. Sunnyside & Grover, 482-8218.

Bilingual auditors required by C.A. firm. Junior, intermediate and senior levels. Salary open. 842-1104. Executive Personnel, 2055 Peel, Suite 410.

354 — TYPING SERVICES

Typing Services: English — resums, \$5.00; letters, \$2.00; term papers and essays, \$1.00/page double-spaced for students. Rachel 933-0078 days & evenings. Near McGill.

Word Processing (Lougheed). Professional service. Courteous, reliable and efficient. Letter-quality printer. Downtown area. Specialize in thesis and research reports. Student & rush rates available. 934-1455.

Typing services — term papers, theses, resums, fast and efficient, 7 days a week, French and English. \$1.50/double-spaced, next to McGill. Call Roxanne 288-0016 or 765-9804.

Typing, word processing and translation services. Repeat letters, labels, manuscripts, CVs, theses, term papers, etc. (\$1.50 d.s.) 7 days/week, a stone's throw from McGill. Mrs. C. Frenette [844-9817].

Wordprocessing IBM PC, thesis, term papers, CVs, letters done with letter quality printer. Call anytime 989-9628.

Result resums — 14 year proven job-finder. Quality IBM word processing/print, in depth consulting, free sample. Best personalized presentation: guaranteed. [Also student paper specialist]. 488-5694.

One-day service. B.Comm background. Editing if required. Quality work. Error free. Improved final grade guaranteed. Skilled with words. Electronic memorywriter. Academic papers, CVs, theses. 340-9470.

Tender treatment of your term papers, texts, treatises and theses. All words carefully stroked by experienced word processor/editor. For info call: 483-2961.

Word processing operator available to type your documents. High quality and fast service. Perfectly bilingual. Pick-up and delivery downtown. Price: competitive. Monique 364-0810 after 6:00pm.

Fast accurate professional typing - excellence guaranteed \$2/page - editorial services available. Harriett 277-2796.

Word processing of handwritten term papers, resums, repetitive letters, manuscripts. Dictate your paper in our office or use one of our units at home. NDG Typing 482-1512.

Theses, term papers, resums, 19 years experience. Rapid service. 7 days a week. \$1.50/double-spaced, IBM [2 min from McGill campus]. Mrs. Paulette Vigneault 288-9638.

Typing, term papers & resums. English and French. Fast and efficient service. IBM Selectric. \$1.50/double-spaced page. 7 days a week. Next to McGill. Call Anne 288-0016.

Bilingual fast accurate experienced typist will type to perfection your term papers, thesis, curriculum vitae. Reasonable rate \$1.50/double-spaced page. Immediate service, Sonia 483-5280.

Typing - fast, reliable and accurate typing. Experienced in typing books also. Please keep ad for future reference. West Island. Gloria 683-7915, \$1.50/page.

Wordprocessing, editing, translation. Fast accurate, aesthetic. Term papers, theses, resums, etc. Hourly or job rates; very reasonable. 287-9410.

Professional word processing with letter-quality printer and spelling verification from \$1.50 per page. Pick-up and delivery available. Alan at 289-9518.

356 — SERVICES OFFERED

McGill Outing Club house in the Laurentians, is a short distance from X-country ski trails and the slopes of St-Sauveur; available for rent by groups. Reasonable rates (negotiable). Contact Ed 488-6724 (evenings) or MOC office. 398-6817.

Sensation seeking... alcohol, drugs, or certain adventure sports? Let us help you get happily involved in some real excitement. Rick Blatter, Health & Fitness Consultant, 625-1352.

Learn self-hypnosis. Improve your concentration, memory, gain self-confidence, or use it to eliminate bad habits such as smoking, overeating, etc. Mobile Clinic: 631-4471.

Bilingual professional services: resums, cover letters, translations, editing, typing (theses) etc. [special student rate]. Also private typing courses. Reasonable rate. 342-8197, 8:30am to 5pm; 472-4621 evenings, weekends.

Learn how to make yourself feel better. Reduce stress, increase vitality with the Feldenkrais Method. Group, workshop, or individual instruction available. For further information — 279-8250.

Losing perspective? Down-to-earth astrological counselling. Anne Harper Dewey: 271-0858.

Laser printing for IBM PC users. Both letter-quality (75¢/page) and near-typeset quality using Ventura page composition software. Most wordprocessors supported. Call us: 844-9366.

361 — ARTICLES FOR SALE

Glossy black fur coat for sale. \$175 or best offer. Elegant yet simple, warm as toast. Call Elizabeth, 849-4685, or leave message with room-mates.

Vancouver! Round trip Dec 22 - Jan 4 preferably female but adjustments can be made... \$475 o.b.o. Call 398-9228 please leave name/number, sameday replies.

Inexpensive used desks, bookcases, beds, tables, sofas, dressers, carpets, lamps, etc. Call Richard 844-9077. Store hours: 3pm - 7pm [7days/week] 3563 Aylmer (near McGill).

Rugby shirts [barbarian], coveralls, sweats, T-shirts, jackets, caps, boxer shorts, team uniforms. [Silkscreened, embroidered, numbered], beer mugs. Call Sport Olympia 683-2438 for details.

TVs, typewriters, stereos, humidifiers, vacuums, projectors, cameras, photocopier, sewing machines, heaters, irons, toasters, shavers, much more. Sale & repair. 51 Bernard W., corner of Clark. 279-0389.

EXXA Military Surplus — down coats, jackets, wool socks, army pants, army & airforce trench coats, leather jackets \$325, sweat shirts \$14.95, 550 President Kennedy.

365 — WANTED TO BUY

Will buy used furniture — including beds, carpets, bookcases, lamps, desks, tables, dressers, sofas, armchairs, etc. Call Richard 844-9077 3pm-7pm. Seven days a week.

372 — LOST & FOUND

LOST — Watch Wednesday Oct 28, Peel Pub or Doug Pub. Digital Seiko. Great sentimental value, reward. Call Paul 848-0866 [Midnight Oil].

LOST — ring - "X" college insignia - 1985 - lost McGill campus area - Oct 31, 1987 - reward. 939-0683 - great sentimental value.

FOUND — a beagle puppy with leash & collar, Nov 18 at Loyola Campus. 482-3207.

LOST — Sanity. Actually, gold link bracelet. Large reward, more than any pawn shop will give. Please call Jacqui at 341-6027 or 340-1031.

374 — PERSONAL

McGill Nightline... listening, information, and referrals... till the wee hours of the morning. 7 days-a-week. 6pm till 3am. 398-6246.

Jamaica, you know what you be doob'n reading week. 8 hot days at Damali Beach Village, Montego Bay. Only \$389.00 + tax. For more info call Adam at 286-7584

Adam: your classified isn't the most important thing in the world — certainly it isn't justification for being rude to the people who work in the ad office. If you wish to discuss the matter, contact Colin in Union B-03 in the afternoons [398-6785].

Young parents needed: undergraduate students who have a child needed for short survey by telephone. Please call or leave a message - Francois 658-0192.

Very good-looking clean-cut male, 24, business oriented, 5'10", 160lbs., first-rate shape (swim-ski-workout), groomed/smooth body, looking to meet similar friend. For good times, sports/leisure and open-minded interaction. Interested in new events/outings, overall personal enhancement. Keen on casual body contact or experimental, creative & healthy "safer sex" with right person. Please forward accurate information & photo if possible to: Box 485, Westmount H3Z 2T6. Discretion assured.

Past your bedtime and you still can't sleep? Middle of examtime — all you want to do is weep?

Call us! McGill Nightline 398-6246.

Dear Bootsie: have been waiting patiently for latest update. Act now or excerpts will be published to your embarrassment and his. Love always. Muffy & Buffy.

Wanted: concise, complete notes on Naylor's 154-211D course [Economic History of Canada] I'm a little behind. \$10 for one week's use. Call Alex, 848-0552 after 11pm.

To the Dailyite who keeps messing around with the staff box: if, by calling me a republican, you mean that I have some emotional attachment to the Popular Front in the Spanish Civil War, you're right. If anything else was intended — fuck you.

383 — LESSONS OFFERED

Guitar lessons: classical, jazz, folk, rock. All ages, all levels. Ross Machver 481-4952.

French - continental French teacher, would tutor French and Russian. 2 year experience. Sorbonne graduate. Please call 524-8047 weekdays before 8:30am or after 9:00pm.

Learn a new language, swap your mother tongue! Reciprocal conversation lessons: French, Spanish, English, Italian, etc... the Troclet/Troc-Langues cross-cultural network 272-8048.

Did you blow this semester? Next time: work less! Intensive weekend of advanced memory techniques [after Xmas]. Register now! More information, call Lesley 932-4268.

385 — NOTICES

Shakin' Foundations R.I.P. 2 song cassettes available live or studio \$3.00 ea. To order call Fraser 524-0894 or Pete 286-9952 great Xmas gift. Thanks for your support!

Attention photographers: the McGill Photo Society will be holding its 10th Annual Photo Contest/Exhibition on March 14 - 25. Submissions are now being accepted for judging in our office, rm B-06. Deadline for submissions is February 14th, 1988. For more info. Stop by the office or call 848-0028.

Beer and spaghetti — tonight at Gert's buy a Labatts beer for \$1.50 and get a plate of Spaghetti for one dollar, from 8 til 10:30pm.

St-Martha's in the basement, weekly worship, Sunday 10:30am. Everyone welcome, 3521 University Street, Presbyterian/United Church Chaplaincy at McGill.

387 — VOLUNTEERS

Needed: Contributors and reporters for various Public Affairs productions (eg. science, alternative news, Week in Review) on CKUT FM. No experience necessary. Call Jonathan 398-6787.

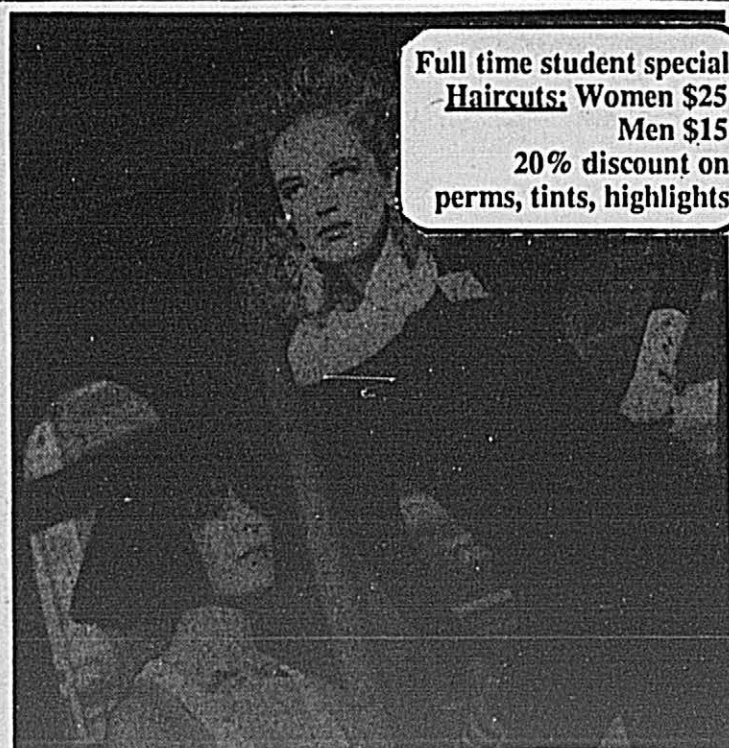
Week in Review: an hour-long news analysis show on CKUT FM needs reporters, writers and production people. Call Rod Jacob at 298-6787 or at home 487-3486.

Wanted: Head newsroom editor for CKUT FM's news department. Responsibilities include supervising news files and coordinating newscast content. Organization skills helpful but not necessary. Call Lisa 398-6787.

Twin pairs age 14-40 are needed as paid volunteers for a survey being conducted at McGill University. Survey can be completed through the mail. Call: 849-6814, 6-10pm and ask about the twin study.

392 — PARKING SPACES

Parking for one tiny car available immediately. Minute walk from campus. \$35 monthly 481-8870.



Full time student special
Haircuts: Women \$25
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CAMP MAROMAC, a Children's Resident Summer Camp requires staff for the following positions from July 1, 1988 to August 14, 1988: Counsellors, Instructors for: Swimming, Sailing, Sailboarding, Canoeing, Waterskiing, Ski Boat Driver, Tennis, Land Sports, Gymnastics, Computers, Music, Aerobics. Assistant Waterfront Director. Registered Nurses, Nurses' Aides, Secretaries, Assistant Food Service Manager, Waitresses, Assistant Cooks, Potwashers, Canteen Manager, General Maintenance. Excellent salary and working conditions. Call between 9:00am and 5:00pm - 933-4836.

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398-6246

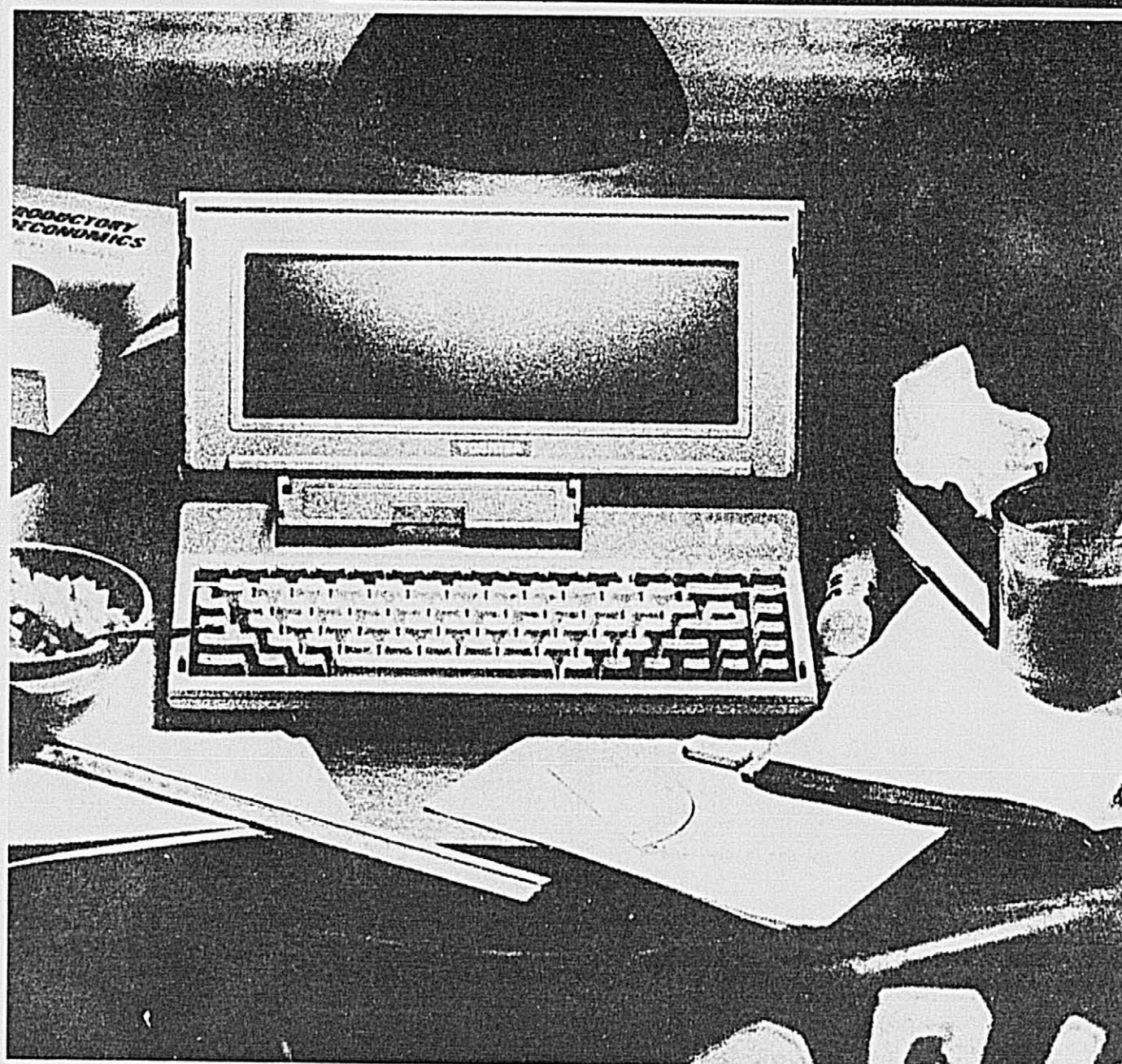
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1:00pm
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4:00pm
Minnesota vs. Dallas

NFL Action & CFL Prices Til 8:00pm
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288-2660

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CLASSIFIED & DISPLAY ADS STILL BEING ACCEPTED



Toshiba introduces the portable laptop computer students will graduate to.

It's called the Toshiba T1000. And when you consider how much personal computer it is, and how little money it is, you don't have to be an 'A' student to know how valuable it can be.

A mere **6.4 pounds**, the powerful T1000 is the smallest, lightest computer Toshiba has ever made. It's less than a foot square and a fraction over 2 inches high, so it fits comfortably anywhere. Especially on your lap. And its high performance level combined with its low price make it perfect for students working at home, in the library, or anywhere else.

The only big things about the T1000 are its

features and benefits. There is, as always, full MS-DOS** operating system compatibility and it's built right into the T1000's ROM. There's a brilliantly clear Supertwist LCD 80 column by 25 line screen and when it performs, it does so for up to five hours on internal rechargeable batteries, or plugged into the continuous power of a standard AC adaptor.

With the new T1000 laptop, the best portable computers have not only become better, they've also become even smaller and less expensive.

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